

September 10, 1918.

Bulletin No. 38.
(For General Use.)

④ MINUTE MEN ④

10 JACKSON PLACE
WASHINGTON, D. C.

Four Minute Singing.

TO THE FORTY THOUSAND FOUR MINUTE MEN:

Here is a great opportunity to extend the scope and influence of our work.

Community singing already plays a great part in many patriotic gatherings; it is our function to extend the same pleasure and privilege to the audiences of our own exclusive field, the motion-picture theaters.

The plan proposed in the following pages has been tried out with great success here in Washington. Other organizations also sent Four Minute song leaders into the theaters during the Third Liberty Loan campaign, with splendid results.

We must have the inspiration of this new activity to aid us during coming campaigns.

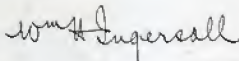
Let us get it going with a swing during the Fourth Liberty Loan campaign and then be prepared to introduce it whenever it will aid our principal work of speaking.

Every Four Minute Man can help. If he can not lead the singing himself, he can be among the audience to inspire others to sing heartily.

This new activity will be found wonderfully effective in securing the sympathy of our audiences and in enhancing the cooperation of our theater members.

Let us all do our best to make it a magnificent success!

Cordially, yours,



Director.

Four Minute Singing.

A singing Army can not be beaten. The Allied Commanders have learned that, *in action against the Germans.*

Now there are two American Armies: The Expeditionary Force and the Industrial Force. The Army of "the inner lines" must be kept keyed up to the maximum of production, if the field Army is to be kept supplied with the thousand necessities of successful modern warfare.

"Keying up" the home Army is mostly a matter of keeping intellectual patriotism at white heat. The more keenly we feel how great a part we play in the Nation's hour of greatest need, the more resolute do we become to play that part with all our powers. That is "intellectual patriotism." It is the product of education. But education, to become universally effective, must be *inspired*. It must pass from knowledge to *desire to do*; and humanity reacts unanimously only under the urge of emotion. Not often is reason without emotion translated into terms of action. Our minds must be moved before we will move our bodies; and the human mind responds most readily to music and song. Stir us with inspiring song and there is no task too great for us to attempt.

The Singing Army, whether it be a fighting or a working Army, can not be beaten.

Four Minute Men in many places have tried the effect of adding community-singing to their regular work, leading their audiences in singing well-known patriotic songs. The innovation has been wonderfully successful, so much so that it has been decided to give it a regular part in our future activities.

Start During Fourth Loan Campaign.

The new activity should be inaugurated during the Fourth Liberty Loan campaign. Four Minute singing will be ordered from time to time and may be instigated at any time when it will not interfere with the current campaign.

This is important.

Singing should never be substituted for speaking.

When done during a speaking campaign, it should be in addition to the regular number of Four Minute speeches in each place, *and not on the same night.*

Singing and speaking should be kept distinct, except that the singing will be introduced with a few explanatory and inspirational words.

Regular speeches should not be attempted on occasions devoted to singing.

In neither case must the stage be held for more than four minutes.

Four Minute singing, like Four Minute speaking, means FOUR MINUTES.

How to Organize Four Minute Singing.

(1) Each chairman should create a Four Minute Singing Division of his organization, selecting as its chairman one who has had experience as a leader of singing. He may be either a musician having technical knowledge of the work, or a nontechnical leader having musical sense and ability to inspire others to sing heartily. This is important. There must be a real song leader present before any theater singing is attempted.

(2) The chairman of each Singing Division will proceed to select such qualified assistants as may be necessary or available, and to appoint them under your authority.

(3) A schedule of singing will be prepared as in Four Minute speaking; specified leaders being assigned to designated audiences on selected occasions.

(4) Prior to his appearance before an audience, each song leader will make thorough arrangements with the operator of the motion-picture projector as to the

precise moment at which his introductory and song slides are to appear.

(5) He will also make the necessary arrangements with the leader of the orchestra, or with the pianist, supplying music written in the proper key whenever necessary. It will be well to warn the musician not to *use too slow time*. This is a common fault. Community singing is most effective when it goes with a good swing.

(6) The leader will, of course, carefully memorize the songs to be given.

(7) Following the showing of his introductory slide, the song leader should speak for not more than a half minute along the lines of the introduction to this Bulletin to inspire his audience to join heartily in the singing. A few words of explanation or encouragement may be spoken between verses or songs.

(8) In no case must the Four Minute time limit be exceeded.

How to Secure Slides for Singing.

(1) Our new introductory slide should be used, inserting "Patriotic Songs" in the space provided for the speaker's name, so that the introduction will read: "The United States Government presents PATRIOTIC SONGS of the Four Minute Men, Committee on Public Information." If you have not already secured the new slides, a supply is on hand at headquarters.

(2) Song-slides, giving the words of the songs to be sung, have been prepared by the Slide Department of the Division of Films of the Committee on Public Information, and may be obtained from them as desired at cost, 13 cents each. Each chairman should order his selection at once from the list of songs, with the number of verses and slides for each, which follows. *Order direct from the Slide Department as above.*

	Range	No. of slides
America.....	3
Star Spangled Banner.....	2
Columbia, the Gem of the Ocean.....	3
Rattle Hymn of the Republic.....	3
America, The Beautiful.....	3
Diase.....	1
Paying Fred.....	1
Helping On.....	1
Trump, Trump, Trump.....	1
Battle Cry of Freedom.....	1
When Johnny Comes Marching Home.....	1
There's A Long, Long Trail.....	1
Keep The Home Fires Burning.....	1
Pack Up Your Troubles.....	1
When You Come Back.....	1

(3) Where the item of expense is a bar, slides giving the words to be sung may be lettered carefully and distinctly. This is important. All motion-picture theaters have the necessary materials for making such slides, and our theater members will gladly cooperate in their preparation.

Four Minute Songs.

- (1) Nonsectarian songs should always be selected.
(2) The airs should be familiar or easily followed.

- (3) The following pages contain words and music carefully selected with Four Minute singing in mind.

Three Well-known War Choruses.

There's A Long, Long Trail.

Used by permission.

There's a long, long trail a-winding
Into No Man's Land in France,
Where the sharpshooters are bustling
But we must advance;
There'll be lots of drills and hiking
Before our dreams all come true,
But we're going to show the Kaiser
How the Yankee boys come through.

There's a long, long trail a-winding
Into the land of my dreams,
Where the nightingales are singing
And the white moon beams;
There's a long, long night of waiting,
Until my dreams all come true,
Till the day I'll be going down
The long, long trail with you.

(Copyright, 1915, M. Witmark & Sons.)

Pack Up Your Troubles.

Pack up your troubles in your old kit bag
And smile, smile, smile,
While you've a fiddle to light your lag
Smile, lay, that's the style,
What's the use of weeping,
It never was worth while, so
Pack up your troubles in your old kit bag
And smile, smile, smile.

(Copyright, 1915 in all countries by Francis, Day & Hunter, and registered by special arrangement with F. B. Harms, Francis, Day & Hunter, and Chappell & Co. (Ld.), New York City.)

Keep The Home Fires Burning.

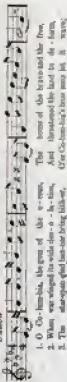
Keep the home fires burning,
While your hearts are yearning,
Though your heels are far away
They dream of home:
There's a silver lining
Through the dark cloud shining,
Turn the dark cloud inside out
Till the boys come home.

(Copyright 1915 by Aschberg, Bergman & Co. (Ld.), and registered by special arrangement with Chappell & Co. (Ld.), New York City.)

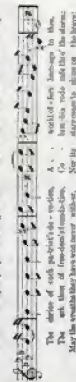
This was a lot of experience. In England it has been known to the name of "Columbia," the title of the "Ocean," and the English title has been changed to "Columbia." In America, the title has been changed by John DeWitt T. Shaw and Thomas A. Friel.

Columbia, the Gem of the Ocean

English



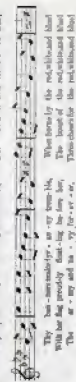
1. O Columbia, the gem of the sea,
2. When we sailed the wide blue sea,
3. The star-spangled flag has been bringing forth.



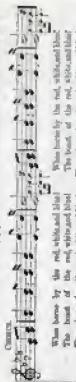
The spirit of each patriot's heart,
The spirit of each patriot's heart,
May the results have been never with us.



When the star-spangled flag has been bringing forth,
When the star-spangled flag has been bringing forth,
May the results have been never with us.



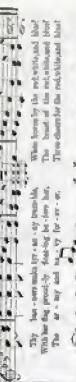
When the star-spangled flag has been bringing forth,
When the star-spangled flag has been bringing forth,
May the results have been never with us.



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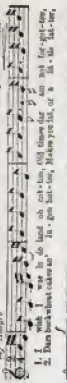
When the star-spangled flag has been bringing forth,
When the star-spangled flag has been bringing forth,
May the results have been never with us.

From 55 COMMUNITY SONGS. D. C. Birchard & Co., Publishers. 277 Broadway.

This the most collected of the most famous, was written and composed by the late, talented John B. Lewis, who lived in the city of New York. The song was written in the city of New York, and was published in the city of New York. The song was written in the city of New York, and was published in the city of New York.

Dixie

W. A. Gilroy



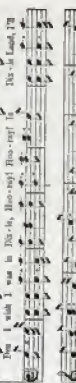
1. I wish I was in the land ob cotton,
2. Den mark what cotton as in a gin hat-ter,
3. In a gin hat-ter, Maken you hat, or a hat-ter,




Look away! Look away! Dixie Land,
Look away! Look away! Dixie Land,
Look away! Look away! Dixie Land,



Den I wish I was in Dix-ly, Dix-ly,
Den I wish I was in Dix-ly, Dix-ly,
Den I wish I was in Dix-ly, Dix-ly,



Take my hand To the end of the line,
Take my hand To the end of the line,
Take my hand To the end of the line,



Way down south in Dix-ly, Dix-ly,
Way down south in Dix-ly, Dix-ly,
Way down south in Dix-ly, Dix-ly,



Way down south in Dix-ly, Dix-ly,
Way down south in Dix-ly, Dix-ly,
Way down south in Dix-ly, Dix-ly,

The U. S. A. Forever

1. Come, all who live in the U. S. A.,
2. The South and North, the East and West,
3. Work away, work away, for the sake of the free!

Work away, work away, for the sake of the free!
Work away, work away, for the sake of the free!
Work away, work away, for the sake of the free!

CHORUS—The U. S. A. forever, forever!
The South and North, the East and West,
Work away, work away, for the sake of the free!

From 55 COMMUNITY SONGS. D. C. Birchard & Co., Publishers. 277 Broadway.

George F. Root

[illegible]

Trains, trains, trains! the boys are back - big! Choo, choo, choo, choo, they will come,

The first system of musical notation for 'The Song of the Lark'. It features a treble clef and a key signature of one flat (B-flat). The melody is written on a single staff. The notes are: G4 (quarter), A4 (quarter), Bb4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (half).

The Song of the Lark
 The lark and the lark are lark - lark
 Chorus: lark and the lark, lark and the lark
 The lark and the lark are lark - lark
 Chorus: lark and the lark, lark and the lark

Battle Cry of Freedom

Words and Music by G. F. Root

1. You, we'll - rid - ly, round the big - ge - ry, we'll soon be - gin, to
2. We are ap - pre - ing for the call - ing loud - est, we soon be - fore.

Music: The last melody of "Free - dom, We will rid - ly from the MIL - itary we'll
Music: The last melody of "Free - dom, And we'll rid - ly from the MIL - itary we'll

When Johnny Comes Marching Home

Words and Music by Louis Lombardi

[illegible]

Are You Sleeping?

From the east of the deep narrow channel at 19° 30' north to 19° 45' north, the birds were identified as

THESE ARE THE SONGS that have been chosen for the new CD, *85 COMMUNITY SONGS*, by participants from 85 churches in the Diocese of New York.

This hymn, probably the most beautiful melody since the middle of the 18th century, was written by the French composer, Jean-Baptiste Lully, in 1691. It was first published in the "Ballet de la Reine" in 1691. The French people had been suffering from the plague, and Lully's hymn was a great source of comfort and inspiration.

The Marseillaise

Rouget de Lisle

1. Ye men of France, awake! ye men of France, awake!
2. O Lib-er-ty, we wish to see thee free!
3. O Lib-er-ty, we wish to see thee free!

4. O Lib-er-ty, we wish to see thee free!
5. O Lib-er-ty, we wish to see thee free!

6. O Lib-er-ty, we wish to see thee free!
7. O Lib-er-ty, we wish to see thee free!

8. O Lib-er-ty, we wish to see thee free!
9. O Lib-er-ty, we wish to see thee free!

10. O Lib-er-ty, we wish to see thee free!
11. O Lib-er-ty, we wish to see thee free!

1. The battle hymn of the Republic
2. The battle hymn of the Republic

These words, used in the hymn, were written by the poet, Julia Ward Howe, in 1861. The hymn was first published in the "Littell's Living Age" in 1861. It was a great source of inspiration for the Union Army during the Civil War.

Battle Hymn of the Republic

Julia Ward Howe

3. The battle hymn of the Republic
4. The battle hymn of the Republic

5. The battle hymn of the Republic
6. The battle hymn of the Republic

7. The battle hymn of the Republic
8. The battle hymn of the Republic

9. The battle hymn of the Republic
10. The battle hymn of the Republic

From THE COMMUNITY SONGS. C. C. Burdett & Co., Boston. By permission.

Katherine Lee Bates

Samuel A. Ward

[illegible][illegible][illegible]

long with many of Python, especially in the first and third parts. (Even at a signal where all parts are missing, this produces the full third.)

Row, Row, Row Your Boat

E. O. Lysis
(American)

[illegible]

From **55 COMMUNITY SONGS**, C. C. Hurvitz & Co., Boston. By permission.

Used by permission.

When you come back, if you do come back,
You'll hear the Yankee cry
"At-a-boy, Jack."

And when you return tomorrow to bring
 Some little thing that you got from the king,
 And drop me a line from Germany,

When you run back, and you will run back.
There's a whole world waiting for you.

Ergonomics, H. Wijnants & J. Brouwer

Saving Food

Cheerily, cheerily lend a hand
Rapidly, stupidly, take your stand.
Have of your sugar, bread, and meat,
That soldiers may have food to eat.

Helping On.

Are you moving, are you moving,
Right along, right along.
Paving Stamps will help you
Ring the bells for Freedom.
Ping, ding, dong, ding, ding, dong.